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ABSTRACT

This paper discusses artistic and educational events that have occurred in Slovenia during the last two years, including a graphic art exhibition of children's work. The paper introduces the author's work over the past two years and tells why these artistic events have a fundamental importance for his future research and advising work. It explores some prevailing influences of art competitions that often undermine student motivation and change teachers' basic understandings of art education aims. The paper presents some details from the author's ongoing research regarding student motivation in art classes with 12- and 13-year-old students. (Contains 12 references.) (Author/BT)

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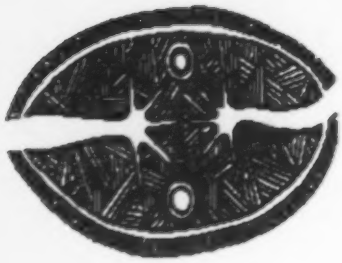

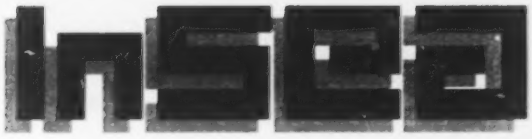

"How to Motivate Students Worldwide?"

by

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HOW TO MOTIVATE STUDENTS WORLDWIDE?

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Abstract

The author divides his paper in five parts. He introduces and briefly explains his work in the period of the last two years, including some important artistic events, which have taken place in Slovenija (described in part one and two) and have a fundamental importance for his future research and advising work. He also mentions some details of prevailing influences of art competitions - contests (part three), which very often undermine student's motivation. They may also changed teachers' basic understanding of Art Education aims. After presenting some details from his ongoing research (part four) regarding student motivation in art classes with 12 and 13 year old students, he concludes with an idea and a possible proposal for "How to motivate students and teachers worldwide" (part five). This proposal was made possible according to all above mentioned events, activities, research. This paper is given to the participants of the 30th InSEA World Congress, held in Brisbane, Australia, September 1999. It is intended for the participants to consider and examine the suggestions and maybe find in them something, that can motivate them for future cooperation with the author.

Part one

Ljubljana, the capital city of Slovenia is well known for the International Biennials of Graphic Arts. This year it was the 23rd. The Biennial, worldwide known, was first organized in 1955. Every two years it gives a complete survey of the current world creativity in a reproductive graphic art of various techniques, schools and trends. The Biennial of Graphic Art in Ljubljana is definitely the most interesting and the biggest art exhibition of its kind in the world, and presents Ljubljana as a cultural and world center of graphic art.

Part two

There is a strong tradition of the above mentioned International Biennial of Graphic Art as an event with the longest history of its kind in the world. Beside this, there is the fact that printmaking - graphic processes and techniques have proved extremly suitable and captivating for pupils and students in schools all over Slovenia. Therefore we were encouraged to organize a special International event: The 1st Internation Biennial of Graphic Art for children and youth. It was held in Ljubljana, Slovenia in 1997. With it we wished to emphasize the fact that besides adult artistic creativity, there is also a rich tradition of graphic art by children and youth in Slovenia and worldwide. The idea was formed over a period of some years by committee for art education af the National Institute of Education. Numeruos schools, children's art studios and individuals from 33 countries from Europe, Australia, Asia, North and South America answered our invitation. We would like to point out that the exhibition and the selections of the international jury (four of them were members of InSEA) represent a unique opportunity for critical assessment of the conditions in art education in Slovenia and abroad. A number of sponsors, including InSEA, have helped support this exhibition. Very handsome catalogue and poster of the 1.st Biennial exhibition were published in 1997.

Part three

Art competitions and their influences on the student's motivation?

This boiling topic, which is confusing for some teachers has in a way determined our future orientation in the National Institute of Education, where I work as an art adviser. We have planed with inservice teacher training, to open a wide debate about art competitions, to discuss about their pluses and minuses. And finaly to give teachers a model for redirecting and changing their convictions and preconceptions about competitions. The model consists of several components - topics of this paper. They - competitions, could be quite harmful for student's intrinsic motivation. Knight- Mudie (1991) discuss that "the debatable nature of the effects of the competition or noncompetition on motivation in terms of extrinsic and intrinsic reward remains an issue among many art educators". This discussable evergreen coloured question is not seemed to be resolved ever. But are they really harmfull? Does extrinsic rewards (money, grades, etc.) really decrease intrinsic motivation?

Some researchers claim yes (Deci, 1971, Lepper, Green and Nisbett, 1973). Amabile (1983) has studied the effects of external surveillance, evaluation and rewards for artistic and verbal creativity on both adults and children. The results of her work provide clear evidence that external rewards (such as grades and competitions) can lead to diminshed interest in an activity that is initially percieved by individuals as intrinsically interesting. Contrary, quite a lot of teachers seem to be on the opposite side.

One of the reasons is, that many administrators and principals under the presure and demands of the scholl competitive life push art teachers (at least I know some of them in Slovenia) to participate with students' art works in art competitions. I agree with Ann Kuo (1999) "that above mentioned principals take competition results as evidence of teacher's performance. Thus many teachers make their teaching competition based and the lack of normal quality of teaching restricts the students' imagination and creativity. This greatly reduces the fundamental function and scope of art education".

If teachers would accepted all the invitations to competitions and contests, we could be sure that they would have many extra obligations and no more time for regular art lessons.
According to Victor Loewenfeld (1960) "competition actually is a part of our daily living; it goes on everywhere..., stimulated by the drive for "more« and better". One of the most important forms of competition is the competition, which takes place in ourselves" (ibid). And: »but there are some other forms of competitions, which are called contests. In a contest a certain standard must be met, and prizes are given as stimulus and reward« (ibid). Such contests are very common in Slovenia and as far as I know also in many other countries, including the host of this Congress.

The nature and purpose of art contests are often incompatible with the aims and goals of Art Education. Competitions - contests are only one, and less important mean for achieving them. We, teachers, advisers, artists and academics are concerned with the learning process and progress of all children, which is not the case with art competitions, because there are only some winners (compare with AIAE statements from some years ago). We must not forget, that promoters of child and youth art competitions are quite often commercial companies and organisations, which are more concerned to promote their own interests than to foster art education (again compare with AIAE, ibid).

The teachers has to be aware that competitions are not the main aims of art education. Art education is not because of them, it is because of children's and youth's holistic - artistic, creative, emotional, intelectual and social development.

Part four

One of the components that builds our sketch - model for future inservice teacher training, concerning competitions, motivation and printmaking tradition in Slovenia is ongoing research in Slovenian schools. The introduction of some facts from this research could serve, firstly as information about our activity in this area, and secondly, as the motivating stimulus for the possible future cooperation with participants of the Congress.
My continuing and step and step developing experimental research is about the role of motivation (attitudes) in art lessons (linocut - one plate reduction method) with 12 - 13 year old students in 8 Slovenian primary schools. This research is intended to be connected with International Graphic Biennial for artists, youth and children, mentioned in a part one and two of this paper, but in the year 2001. As such, this project (Biennials, research etc.), could be used as a basis for the international research, which is going to be proposed in the last, fifth part of the paper.

In order to get more transparent picture of my ideas, it is necessary to present some details and backgrounds of this research.

Why did I decide some years ago to start with this research? Firstly, because of the complaints of some art teachers, who teach on the middle level, that it is quite a problem to motivate 12 to 15 year old students. They claim that students put little effort in their art lessons, give up quickly if presented with work they perceive to be difficult and make behavioral - discipline problems (compare with Midgley, p 217).
Secondly, because of possible negative effects of so called art competitions on students' motivation. Thirdly, I discovered the lack of research concerning questions about motivation in art education worldwide. And fourthly, because of our idea to, after finishing our research in Slovenia, enlarge it to the international art education research field.
We offer our methodology, which could be slightly modified later by involving researchers and art teachers from different countries, because of cultural, geographical, educational and other differences. At its final stage we would like to present our international research (art exhibition, publication etc.) at one of the coming »Graphic - printmaking Biennials in Ljubljana« and at Insea Congresses, probably in 2005. That could be an excellent opportunity for promotion of Art Education within different countries, because art research exhibition must also be in every participating country.

I have read and studied literature on motivation, authors and many existing theories, concepts. Some of them are: Maslow and his theory of needs; Herzberg's Hygiene theory, Mc Gregor's theory x and y, Bandura's self efficacy theiry, Ford's multiple goal perspective, Skinner and Connell's development of control and agency beliefs; Dweck, Legget and Nicholl's development of children goals; Midgley, Fraser, Moss's classroom and school climate and student motivation; Berce's elements of motivation; Amabile's classroom goal structure, cooperative learning etc.. I'm still studying the above mentioned authors in order for deeper understanding of motivational processes, strategies etc..

Educational psychologists mostly agree that motivation is an integral component of the learning process. It certainly is not something an art teacher does nexth month or during fifth art period on wednesday!

One of the authors, Midgley (1993, p.217) claims that "in trying to understand and to explain the reasons for these changes in motivational orientation, teachers and researchers have often pointed to physiological and psychological changes associated with puberty". She claims too " that some researchers suggest that these changes in motivational orientation are related to mismatch between the learning environment in many middle grades school and the developmental characteristics of early adolescents".
Some researchers, such as Ford (1992) suggests as one of the motivational strategy that "every day tasks and activities must be selected and organized in such a way as to make them engaging and interesting as possible (Principle of goal and emotional activation)".
Further, "art teachers all over the world agree that children and youth need some form, not only interesting , but also stimulating motivation, visual or verbal, to achieve qulitative results and objectives in their studio artistic performance" (similar thoughts by Wachowiak and Prevodnik).

It was two years ago, when I decided to preliminary fix the main research question, or rather objective. It was: Can we change students' attitudes (as one of motivational aspect) towards school subject Art Education in quite a short period of 2 to 3 months, which takes students to execute artistic performance, which is consists of 15 art lessons. The selected students are age 12 to 13. We also asked ourselves if we could change students' motivation (10 variables for measuring attitudes) in such a way, that we prepare art lesson in order to nurture student intrinsic motivation, not to undermine it. One of the outcomes of the research will be also »motivational profile for each student«, which can serve and help an art teacher to adapt or change his/her motivational strategy towards an individual student
In order to realize the main research question, I tried to structure the learning process in such a way that in the experimental class students were exposed to some new didactic, organisational, fine art theory and self evaluating processes, for which I hypothesised, that can influence and increase student motivation to work and learn more self directing and to change attitudes. The research experiment was completed in June 1999, so some time is needed to interpret data. We hope to finish the research some time in November 2000, at the latest.

One of the aims of the above mentioned research is to find out and scientifically, if possible, confirm the motivational worthness of some appropriate and specific motivating technics and strategies, that leads to the objectives of determined art instruction - lesson (or artistic performance): original and creative students' expression in graphic-printmaking »language«, considering specific artistic concepts (line, shape, colour, texture, composition etc.). Of course with respect to his/ker physical and psychical maturity, age, technical expertise, equipment in schools and cultural backgrounds.

I wish to conclude fourth part of my paper with some data, facts and information about my research with the purpose of giving the first impression.
Research procedures (details)
Subjects: 340 students in grade 6 (age 12 to 13) selected at random from 8 public schools in Slovenia.
Sex ratio: girls: 52%, boys 48%.

Aims - objectives of the research
Main aim - objective - hypothesis:
to examine, if we can change student' attitude towards school subject art education in a short period of 2 to 3 months in one printmaking lesson with 12 to 13 year old students, how to do that, and can we prepare art lesson in such a way that it can't undermine students motivation, but nurture.

Some other objectives that suppport the main aim (they are not specified in details)

- didactical
- organisational
- theoretical
- perceptual
- practical

Research methodology
- questionaire (students' attitudes, pre-test, post-test)
- short paper and pencil test concerning progress of students in theoretical and perceptual domain (post-test)
- self evaluation sheet for students
- questionaire (students' thinking about art lesson)
- observation sheet for school psychologists
- questionaire and interview with teachers
- group assessment of children's prints (art teachers and researchers)
- video (teachers' statements about how they succeded in motivating students...)

Part five - conclusion

Our proposal to art teachers, art advisers, researchers, principals...

The author's intention in this article was to introduce and briefly explain some important artistic and educational events in Slovenia, as well as explain the reasons for his decision to research student's motivation in subject art education in Slovenian primary schools. The paper and enclosed details from his research must be read and understood as the invitation to the participants of the InSEA World Congress in Brisbane to cooperate with their students, art teachers, principals and researchers in our planned **INTERNATIONAL BIENNIAL OF GRAPHIC - PRINTMAKING ARTS FOR CHILDREN AND YOUTH research in Ljubljana 2005, Slovenija**. All the introductory details could be send to everybody, who is interested (and motivated) in our research in order to explain the conditions for participating in the research. Please respond to the author's email adress: **marjan.prevodnik@guest.arnes.si** .If you are interested to send your's students art works - prints to our Biennial 2001, read our web site, from December 1999 onward: **http://zavod.zrsss.si/pps/lik/link-aktualno.html**

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